

# The Hymn

APRIL 1959



KATHARINE LEE BATES  
1859-1929

Volume 10

Number 2

# The President's Message

## THE FORWARD FUND

There is wonderful news to report! We have a gift of \$25,000 for the Forward Fund from the George W. Perkins family in memory of Miss Emily S. Perkins who was the founder of The Hymn Society. Many older members remember her personally, and the pleasure we had of gathering each year at her attractive home in Riverdale, N. Y., for the May meeting of The Society. Her memory is an honored one, and this generous gift will further perpetuate it.

Such a gift is a strong challenge to the rest of us to go forward in providing the balance of the \$150,000 which we seek. In this endeavor certain hopes should be noted. We hope

1. That some of our members and friends who are financially able will be willing to make generous special gifts which will give a further substantial lift to the Fund.
2. That substantial gifts may be provided in memory of former members of The Society and others who have made a notable contribution to hymnody.
3. That many members of The Society will be able to take out Life Memberships and thus help to build up the capital funds of The Society.
4. That many members will also take out Life Memberships as memorials to loved ones and friends whom they desire to honor.
5. That *every* member of The Society will be willing to make some contribution to the Fund, be it large or small. There is strength in numbers, and even modest individual gifts mount up.
6. That all may continue their membership in The Society, whether or not they contribute to the Fund, and *thus assure the continuance of the basic group which, after all, is The Hymn Society of America.*

It is gratifying to note that gifts are coming in. As this issue of THE HYMN goes to press, 30 Life Memberships have been received, as well as two pledges of \$1,000 each and one of \$500. In addition to this, we have received 20 contributions ranging from \$100 to \$2. Each day brings more gifts as the total amount grows. Let's keep the figures moving up!

—DEANE EDWARDS

*The Forward Fund, see p. 63.*



# The Hymn

Published by The Hymn Society of America, New York

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April, 1959

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$3.00 yearly (accredited student members, \$1.50).

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Printed in The United States of America.

# The Editor's Column

## THE CHURCH ARTS

Interesting and encouraging things are happening in our day relative to the Church Arts, the Churches' use of the arts, and helping people understand the language in order to interpret its message. Quite recently three articles on the subject have appeared in four publications listed below.

The fact that the clergy, the laity and the artists themselves are together giving consideration and concern makes me rejoice; for the real problem of knowing, feeling and realizing the function of the Church Arts is to overcome the prejudices, the "I know what I like" attitude. Herewith is the outline of a program of teaching the Church Arts which had humble beginnings in a church music program fifteen years ago and which functions today in another church on an extensive and intensive level.

Our interest in these courses is to acquaint children with the historical, social, religious background of art as it is used in religion and in worship, and above all, to help stir imaginations, to help create sensitive eyes and ears (the windows of the soul) for the message of the "great" masterpieces of the church, be they glass, stone, sound or word; and to open children's minds to the fact that great artists are expressing truth, and not sentimental faith.

The general plan of our course as it is now being taught is as follows: The classes are a part of a children's choir program (grades 4-5-6) and cover a three-year curriculum:

### *First Year: An Introduction to Music*

Becoming acquainted with the "tools" of music: understanding and use of notation: rhythm, sight-reading: musical instruments: listening ideas and creative work with instruments and in composition.

### *Second Year: Exploring the Hymnal*

To make known the hymnal from cover to cover: its historical, cultural, religious, poetical and musical content. The relationships of worship and liturgy. In essence, every effort is made to show the hymnal as something living, that it is a book without a final chapter. Through the music writing technics learned in the first year, children experience the writing of original hymns and hymn tunes.

### *Third Year: The Arts of Architecture, Glass, Mosaic, Sculpture*

Through illustrated lectures and field trips, the historical and the

(Continued on p. 48)

# A Hymn is Born

EARL MARLATT

*(A virtually verbatim excerpt from Earl Marlatt's journal for the day after he received the text for Katharine Lee Bates' least known but most devotional hymn, "For Deeper Life.")*

IN EARLY LENT of 1926 I made my usual weekly call at "The Scarab," Katharine Lee Bates' home in Wellesley, Massachusetts. But this time I had a somewhat unusual mission. I wanted Miss Bates to write a hymn-text for *The American Student Hymnal*, on which Professor H. Augustine Smith and I were then working.

"But what," she asked, "shall I write about?"

Thinking fast and remembering, fortunately, a lecture I had made that morning in my Philosophy of Religion class, I answered blithely, "The immanence of God."

Miss Bates looked appalled at the prospect of writing a poem about that. She demurred, insisting that she had no notion of what that meant. I assured her that it was very simple, merely the idea that God is causally present in, without being substantially identified with, everything in nature and that his attributes are most perfectly manifested in personality.

"Was there anything else you'd like to have me put into that hymn?" Miss Bates inquired as the avalanche receded.

Seeing the sparkle in her eye and understanding, I replied, "Well, I'd like you to say some way that God has a sense of humor."

"Undoubtedly," Miss Bates agreed, "but I have no ear for music. Would you be good enough to suggest a tune to which I could write a hymn like that?"

Again thinking quickly and remembering another of Miss Bates' enthusiasms, I ventured, "Why not Mendelssohn's CONSOLATION to which Harriet Beecher Stowe wrote 'Still, still with Thee when purple morning breaketh'?"

Miss Bates beamed her approval. "Bravo," she said; "I'll do what I can for you."

That was Saturday afternoon. On Monday morning I received the text for the hymn, entitled "For Deeper Life." In a very real sense it illustrates Miss Bates' supreme art, the same ability which she showed in "America the Beautiful," a genius for taking profound, but, as others express them, ponderously theological or political truths, and making them quietly luminous, redeeming:



## THE HYMN

## FOR DEEPER LIFE

Dear God, our Father at thy knee confessing  
 Our sins and follies, close in thine embrace,  
 Children, forgiven, happy in thy blessing,  
 Deepen our spirits to receive thy grace.

Not for more beauty would our hearts entreat Thee,  
 Flooded with beauty, beauty everywhere;  
 Only for keener vision that may greet Thee  
 In all thy vestures of the earth and air.

The stars and rainbows are thy wondrous wearing,  
 Sunlight and shadow moving on the hills;  
 Holy the meadow where thy feet are faring,  
 Holy the brooklet that thy laughter fills.

Not for more love our craving hearts implore  
 Thee,  
 But for more power to love until they glow  
 Like hearths of comfort, eager to restore Thee,  
 Hidden in human wretchedness and woe.

In souls most sullen Thou art softly dreaming  
 Of saints and heroes wrought from thy divine  
 Pity and patience, still the lost redeeming;  
 Deepen our spirits for a love like thine.\*

It is small wonder that a friend wrote of such a spirit—it was found among her papers—an elegy called “On Discovering that ‘Good-bye’ Means ‘God-be-with-you’”:

That which remains,  
 When other beauties fade,  
 That which is light,  
 When all beside is shade,  
 That which lives on,  
 When earthier passions die,  
 Is God in us—  
 Good morrow, Friend,  
 Goodbye!

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\* Printed by permission, Estate of Katharine Lee Bates.

# Symposium: The Funeral Service and Hymns

GEORGE LITCH KNIGHT, WILLIAM W. REID, JR., GERALD E. HEDGES

**V**ERY LITTLE GOOD MATERIAL is available for the minister or church musician on the subject of appropriate musical elements in a funeral service, especially in churches of the non-liturgical tradition. (One ought not to overlook the fine pamphlet on this subject, published for use in the Episcopal Church, available from Seabury Press.) Perhaps one reason for the seeming neglect of this important aspect of church music is the lack of knowledge as to what the actual types of funerals are—and what music and/or hymns are appropriate for them. As a matter of clarification the following analysis has been prepared:

a. **The most intimate, personal service** would usually be in the home, though occasionally in a funeral home, and possibly in a church chapel. Hymns, if any were used, would be read by the minister rather than sung by those attending; instrumental music would rarely be used.

b. **The small public service** is most often in a funeral home nowadays, though more frequently the trend is to return to the church sanctuary or chapel. It is at this type of service that we most often find music provided, in many instances, by an electronic instrument, though many funeral directors avail themselves of available commercial recordings of hymns and so-called "funeral service music." Except in rare instances, there probably would not be congregational hymn singing, though personal preference of the family might call for it.

c. **The public service** is usually in a church, and frequently is built upon a recognized liturgical framework which may include an opening and closing hymn, often in the form of a "processional" and "recessional." Familiar appropriate hymns are frequently used.

d. **The formal funeral service**, for a public figure, and increasingly for devoted and loyal church members and officers, is a well-ordered service of worship with at least two hymns for congregational participation; a choir may be present both to lead the hymns and/or to sing a hymn or anthem alone. The liturgical churches have a recognized framework for such a service; the free churches are more and more recognizing the need for an ordered plan.

e. **The "memorial" service** is becoming more widely known and used, usually several days after the decease, in the church or church chapel. It may be a special service, or in some areas it is being incorporated into a Sunday service of worship in which case hymns are naturally a part of the event.

f. **The service at a crematory** is usually extremely private, and if music is used, it is largely of the recorded variety; in a few isolated instances electronic instruments are available and "live" music may be selected. Hymn singing would almost never be a part of such a service.

The minister and organist who desire to provide a dignified and helpful service in one of these categories frequently find little to use as a pattern; they must be guided by good taste, sensitivity, and all-too-often are at the mercy of the undertaker, whose theory often seems to be "the customer is always right; refuse nothing that may be requested." An increasing number of morticians endeavor to promote a high standard of excellence in their services, encouraging the avoidance of the sentimental or mawkish, though their number is as yet too small.

One cannot stress too highly the fact that every funeral service ought carefully to be planned for individual need and the particular situation at hand, not viewed as part of a set procedure. This would especially apply to the selection of hymns. Careful thought regarding the selection of the opening hymn in a public funeral service would, for example, mean that while "O God, our help in ages past" would be ideal for one service, "O what their joy" would be far more fitting for another. Concluding one service "The strife is o'er" would strike the perfect note of triumph, while "A Mighty Fortress" or "Now thank we all our God" would be much more fitting in another instance.

Since communities and churches differ so widely in their custom and usage, it would seem wise for the minister and organist cooperatively to prepare a statement of suggested standards for funeral services of the types outlined above, including hymns suitable for use by the congregation, or to be played by the organist, or read by the minister. As with such a statement for weddings, any suggestions of this type ought to have the endorsement of the governing body of the congregation and ought to be flexible enough to meet special circumstances which might be present.

In the following brief articles Mr. Reid and Mr. Hedges suggest helpful practical ways in which hymns may be made both a useful and an inspirational part of the funeral service.

—GEORGE LITCH KNIGHT

### The Selection of Hymn Texts

READING OF HYMN TEXTS can be a meaningful part of any funeral service. Where hymns are chosen with care they may be a channel through which the presence and help of God may be felt by people in times of their deepest need. Not all hymns, of course, are suitable for



use at funerals, and not all hymns are suitable on all occasions. How does one choose which hymns to use and which not to use?

In his book, *The Funeral and the Mourners*, Paul E. Irion has pointed out that the funeral is more than a service of worship; there is a personal function as well.

The personal function of the funeral is seen as twofold; it is (1) to enable the individual to engage in the therapeutic process of mourning and (2) to present the Christian faith as a resource which makes it possible for him to enter the painful process not with trepidation, but with a sure and certain confidence that in mourning he will be comforted.<sup>1</sup>

It is my purpose, following Irion's theory, to present four standards by which the suitability of hymns for use in funeral services can be determined.

First, hymns which are used should face death and its meaning realistically. We live in an age in which men do not want to face the fact of death. How clearly George Buttrick has put it:

When a man is critically sick, his doctor does not tell him. His friends are likely to assure him, "You look much better today." The minister is advised that it might be wiser if he did not see him: "He might think he is going to die." . . . Meanwhile the man's wife searches for insurance policies and the will: he has written none, because he might think he is going to die. When he does die, the undertaker strives to make it appear that he has not died: he dresses him in a tuxedo, and lays him in a narrow box as if he were asleep, even though a man does not usually sleep in a tuxedo in a narrow box. There is a funeral, for, unfortunately for our evasions, the man *has* died: "Too bad about So-and-so. But let's not think about it!" So we run to our familiar hiding place in the sensate world. And the cynic calls religion an "escape!" In truth, religion alone refuses to be blind to the fact of death.<sup>2</sup>

Death is real, and the parting which it brings must be accepted and adjusted to if the mourner is to be comforted; yet many hymns and gospel songs often used at funerals would deny this. Consider the words of Frederick Hosmer's hymn,

We cannot think of them as dead  
Who walk with us no more

<sup>1</sup> Irion, Paul E., *The Funeral and the Mourners*. Nashville, The Abingdon Press, 1954. p. 8. Used by permission.

<sup>2</sup> Buttrick, George A., *Christ and Man's Dilemma*. Nashville, The Abingdon Press, 1946. pp. 85-86. Used by permission.

## THE HYMN

Along the path of life we tread;  
They have but gone before.

A nice sentiment, perhaps, but unfortunately it is of little lasting help to someone who is going to have to live with the fact that death is very real. In a similar manner, Berridge, in an old hymn, pictures death as

An opened cage to let them fly  
And build their happy nest on high.

If the fact of death is accepted, it is often glossed over with a sentimental presentation of heaven. But, to the mourner, death is more than the sun setting in one land and rising in another; it is more than saying "good night" to one circle of friends and "good morning" to another; it is more than going to a land where we shall sit "with songs on our lips and with harps in our hands" all day; it is more than a fond farewell with the assurance that

In the sweet by-and-by  
We shall meet on that beautiful shore.

To the mourner, death is real, it is painful, and it requires that many adjustments be made. Death must not be denied or lightly brushed aside; it must be accepted as fact.

How much more realistically death is faced by John Chadwick,

It singeth low in every heart,  
We hear it each and all;  
A song of those who answer not,  
However we may call.  
They throng the silence of the breast;  
We see them as of yore,  
The kind, the true, the brave, the sweet,  
Who walk with us no more.

or by Henry Francis Lyte,

Swift to its close ebbs out life's little day;  
Earth's joys grow dim, its glories pass away;  
Change and decay in all around I see;  
O Thou Who changest not, abide with me.

Second, hymns used at funerals should demonstrate that "the Christian faith is a resource which enables the individual to mourn, rather than a substitute for mourning."<sup>3</sup>

It is only as sorrow is faced that new strength can be found and

<sup>3</sup> Irion, Paul E., *op. cit.*, p. 87. Used by permission.



proper adjustments made; yet man often seeks to escape from the mourning experience. This attempt to escape is often found in hymns used most frequently at funerals. Thus, Charles Wesley's lines,

Hide me, O my Saviour hide,  
Till the storm of life is past

would seem to say to some that religion is a means of hiding from the hardships which life and death bring. The words of Joseph Scriven,

What a Friend we have in Jesus,  
All our sins and griefs to bear!

might indicate to someone that all he has to do is to hand his grief to Jesus and forget about the sorrow which has come into his life.

Other hymns create the impression that it is wrong to mourn the passing of a loved one—if our faith were strong enough we could face such experiences with complete joy rather than with sorrow. Consider, for example, these words of Robert Seagrave,

Cease, ye pilgrims, cease to mourn,

and also this stanza from "He leadeth me,"

Lord, I would clasp my hand in Thine,  
Nor ever murmur nor repine;  
Content, whate'er my lot may be,  
Since 'tis my God that leadeth me.

These last words, as well as those by Charlotte Elliott,

Tho' dark my path, and sad my lot,  
Let me be still and murmur not. . . .

Renew my will from day to day;  
Blend it with Thine, and take away  
All that makes it hard to say,  
"Thy will be done."

not only convey the idea that we must accept without complaint or question all that life brings us, but also create the feeling that whatever happens to us in life is the will of God against which we should not rebel. This is both psychologically and theologically questionable.

After all, it was only in rebellion that Jeremiah found the nearness of God; it was only in questioning that Job came to understand his Creator; and Jesus Himself asked "Why?" on the cross. We minister most effectively to our people if we leave the door to their doubts open and do not make them feel that it is sinful and demonstrates a lack of faith to mourn or to ask questions.

Hymns which do accept these feelings on the part of the mourner include Thomas Moore's "Come, ye disconsolate" where he says,

Here bring your wounded hearts, here tell your anguish,  
and the words of Ray Palmer,

May Thy rich grace impart  
Strength to my fainting heart. . . .

When life's dark maze I tread,  
And griefs around me spread,  
Be Thou my guide.

This spirit is evident in Erastus Johnson's gospel song,

O sometimes the shadows are deep,  
And rough seems the path to the goal,  
And sorrows, sometimes how they sweep  
Like tempests down over the soul!

There is another way in which hymns can aid in the mourning process. Sometimes the pastor is requested by the family to read a particular hymn. Often the one chosen was the favorite of the deceased. In the hearing of these words the family will be remembering their loved one and making him a part of their memories rather than trying to forget him.

Third, hymns acceptable for use at funerals should impart a sense of God's presence and help. Here the Christian Church is rich indeed with hymns such as "Be still, my soul," "O Love that wilt not let me go," and "There's a wideness in God's mercy." Still others would include "Lead, Kindly Light," "O God, our help," "Still, still with Thee," "Now the day is over," "Sun of my soul," "I heard the voice of Jesus say," and "Abide with me." A careful search of the hymnal would uncover a host of others equally suitable.

Fourth, in selecting hymns for use at funerals, it must be recognized that every situation is different, and the hymn which is appropriate on one occasion may not be on another. People are different and approach death in different ways; one person may face the deaths of two loved ones in entirely different ways.

Consider the various ways in which people are found at the time of the funeral: some are very emotional while others are very calm; some are completely confused; some are overcome by a sense of loneliness; some are filled with fear; some will have a sense of guilt, others a feeling of regret or anger because of experiences with the deceased, and still others a sense of worry about the future. These and other charac-



teristics may be found individually or in combination with others at the time of the last services. It stands to reason, therefore, that we must minister to each situation individually if we are to minister effectively—and the selection of hymns will be governed accordingly. Thus, William W. How's "For all the saints" may be fittingly used at some funerals, though it would tend to create an unfortunate reaction at others; the selection of hymns for the funeral service does greatly depend upon the opportunity for minister and bereaved to counsel together. The sensitive minister will recognize the conditions which are present and select hymns accordingly.

A final word must be said concerning the reading of hymns. The more familiar we are with the words we read, the more apt we are to read them in a sing-song manner which will take from them any help which they might otherwise be able to bring. Practice in reading hymns and putting expression into them is necessary if they are to be used effectively. If ministers will read with care, the wise use of hymns will bring us well on the way toward the fulfillment of the ancient command, "Comfort ye, comfort ye my people."

—WILLIAM W. REID, JR.

### The Selection of Music

THE PROBLEM OF APPROPRIATE MUSIC for the funeral service is not new and is most neglected. People through the years have felt a need for the kind of expression that music offers them when a loved one has been lost through death.

The study of funeral music as used in a Christian service involves a study of its evolution. The trend in recent years has been to take this service away from the church; consequently it has become less a service of worship. Truly, the mortician must serve the entire community; thus, it is not his responsibility to give religious instructions. He must, of necessity, have charge of some secular services. This does not give the church license to fail to fulfill its responsibility to its congregation by denying the most appropriate rites at such a solemn occasion. Perhaps the present trend of returning to the church for funeral services will result in more thoughtful planning in terms of the music.

The music played at many funeral services is too often only sentimental trash. On other occasions the music may be of good quality but it has no place in a service of worship. The main fault of present standards for selection of music to be used in funeral services is the grave lack of any standards. The mortician wants to serve his clientele with the proper music; the minister wants to officiate at a totally

proper service; and most of all, the family wants the best music available. A large portion of all three groups does not know what should be used for a Christian funeral. In most instances the families admit they do not know what to suggest; they request advice and act upon it as the best available.

Unfortunately, much of the material on the music lists in funeral homes is found lacking in true Christian character and very few churches have any list or even ideas about the true character of what music should be used. The liturgical churches have taken more steps towards positive improvement in the service than have most free churches. Where individual ministers and musicians have given the problem some thought their communities have benefited greatly. There are those who are too cautious in promoting good music; they fail to realize that it is natural for people to want the best they can get, and good music of a suitable nature for funerals will almost always be accepted when those involved are aware that the service is sacred and should conform to the Christian faith and ideals in practice.

If the music of the funeral service seems inferior we must remember that funeral music can hardly be expected to be better than other music of the church. To improve funeral music will mean to improve all church music. The same criteria should be used for the selection of funeral music that are used for the selection of all church music. Music suitable for a sacred service must:

- a. Have positive value for the praise of God and must be directed toward God.
- b. Be musically sound with simplicity of style, melodic interest, dignity, and clarity.
- c. Be suitable for the best religious expression that is known.
- d. Have or be based on a text that is theologically sound, free from sentimentality, and be appropriate to the occasion.

The music of the funeral service should present a vision of God that will comfort the bereaved and create an atmosphere of Christian joy and hope of eternal life. The music must not have secular association. The standards set forth here would apply to all types of music, whether instrumental or vocal or congregational, which may be used on such occasions.

If there is concern about the practice of holding so many funeral services in funeral homes, it would be well to encourage the return of funerals to the church, which gives a good opportunity at the same time to suggest higher standards of usage than now exist in the music selected. Certainly Christian burial should be from the Christian



church. The deepest experiences of life from Baptism to Burial ought to take place in the House of God.

With the passage of time, it is hoped that congregational singing will become more widespread in funeral services. It may be found that this will prove a most effective device in educating the public to the proper function of the funeral service.

The following list of suggested hymns for the Christian funeral service is intended for use of the reader only as a suggestion from which he may build a serviceable list of appropriate hymns for his situation. In adding to the list the author suggests that the Christian eschatology be kept in mind. It will be noted that many of the "usual" hymns are omitted; most are omitted on grounds of weak theological texts or secular connotations. All funeral music, especially the hymns, must reflect the basic Christian beliefs about death and resurrection. Two functions most effectively served by funeral music, including hymns, ought to be mentioned: to serve as a source of comfort and help to the bereaved, and to emphasize the inexhaustible goodness and power of God and His ability to give and take life. In the experience of this author the following hymns and tunes have fulfilled the purposes set forth above.

<i>Text</i>	<i>Tune</i>
All people that on earth do dwell	OLD HUNDREDTH
A mighty fortress is our God	EIN' FESTE BURG
Be Thou my vision	SLANE
Commit thou all thy griefs	PASSION CHORALE
For all the saints	SINE NOMINE
God be in my head	LYTLINGTON
Guide me, O Thou Great Jehovah	CWM RHONDDA
How firm a foundation	FOUNDATION
If thou but suffer God to guide thee	BREMEN
I know that my Redeemer lives	DUKE STREET
In heavenly love abiding	NYLAND
Jerusalem the golden	EWING
Jesus, Lover of my soul	ABERYSTWYTH OR HOLLINGSIDE
Lead us, Heavenly Father, lead us	DULCE CARMEN
Love Divine, all loves excelling	HYFRYDOL OR LOVE DIVINE
My faith looks up to Thee	OLIVET
My soul with expectation	ST. FLAVIAN
Now thank we all our God	NUN DANKET
O gladsome light	NUNC DIMITTIS
O what their joy	O QUANTA QUALIA
Our God, our help	ST. ANNE

Praise the Lord, ye heavens	HYFRYDOL
Sun of my soul	HURSLEY
The Church's one foundation	AURELIA
The God of Abraham praise	LEONI
The King of Love my shepherd	DOMINUS REGIT ME OR ST. COLUMBA
The Lord is rich and merciful	PETERSHAM
There's a wideness in God's mercy	IN BABILONE
The strife is o'er	PALESTRINA
Who trusts in God, a strong abode	BISHOPGARTH

—GERALD E. HEDGES

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EDITOR'S COLUMN (*Continued from p. 36*)

contemporary areas of these arts are emphasized. In addition to talking about these arts and seeing them, participation is offered in the actual designing and executing of mosaics and windows and the drawing of art examples.

People today are groping for a tangible something upon which to build an inner strength. While we know it is possible to worship art, we also believe it is the function of the arts to exhibit man's aspiring nature, and like any language, it needs to be taught and used so that growth and mature understanding are a continuing process. What Truman Douglass has said regarding architectural cliché: "... worse than this they (church buildings) are religiously irrelevant. They convey no suggestion of symbolizing a living faith proclaimed by and addressed to living persons in the midst of the living realities of contemporary culture," we believe can be said about the other arts used by the Church. We are concerned about the living aspects of the Church Arts. We study their past and the present, keeping in mind that there is a message that goes deeper than the enrichment of one's physical surroundings. We hope that other churches, through these words, may be encouraged to help spread the Gospel via the Church Arts.

—EDWARD H. JOHE

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*The Church Arts: articles*

1. Truman B. Douglass, "The Responsibility of the Churches for the Arts," *Outlook* (National Council Journal), Jan. 1959, p. 7.
2. Truman B. Douglass, "The Reconciliation of the Church and the Arts," *United Church Herald*, Jan. 15, 1959. (A reprint of the above article.)
3. "Church Architecture 1959: Creation or Cliché?" *The Christian Century*, Feb. 18, 1959.
4. *Art in Christian Education*. A special issue of the *International Journal of Christian Education*, Feb. 1959.



# "I Will Sing With Knowledge"

EDWARD A. SCHROEDER

*Excerpts from a meditation on musical worship for Laymen's Sunday, October 20, 1957, at Bishop Janes Methodist Church in Basking Ridge, New Jersey.*

THE MOST IMPORTANT PHASE of church music, from the Protestant point of view, is the hymn. In the Scripture lesson this morning (II Chronicles 5:1-14) we saw clearly the musical contribution to the great dedicatory program that followed the completion of Solomon's Temple a little before 950 B.C.

Actually music and religion were old allies long before this day, for from prehistoric times music had been closely associated with religious rites of all kinds. It was used to add a certain wonder and solemnity to ritual, and above all to lift the soul toward things spiritual.

I remember the first time I saw the lines beginning "I will sing with knowledge" from which I extracted my meditation title this morning. They attracted me, particularly because of their surface meaning, but also because I sensed an underlying deeper implication that I was sure was felt by the writer of these psalms from *The Dead Sea Scrolls*. I felt that here had been a man who had known the important aspects of the relationship between music and worship, song and praise. For the Hebrews were of course unsurpassed in powering their worship with music and poetry. What could excel the book of Psalms, especially if reinforced by the songs of Moses, Miriam, Deborah and Hannah, as well as David's Lament? Professor S. G. Ayres tells us in his article "Hymnology" in the *Encyclopedia Americana* (1947 ed., vol. XIV, p. 596) that Temple worship is said to have required great choruses, as many as 12,000 men singing responsively at one service. No wonder, as our Scripture Lesson said: ". . . when the trumpets and singers lifted up their voices as one, with the cymbals and instruments of music, then the Temple was filled with a cloud—so the priests were not able to minister!" I should think not!

A knowledge of the power of music to affect the emotions and actions was taken over completely into the Christian religion. Hebrew psalm-singing, the chanting of responses, and repeated singing of such words as "alleluia"—all were brought over by the early Christians and adopted. For them music was a basic part of worship and constituted (as it does for our present congregation) the largest part of the individual worshiper's participation. It generated religious fervor and group enthusiasm; it helped attract many converts; but above all it gave

courage to the severely persecuted early Christians. And anything that could serve as fuel for courage in 200 A.D. was important. Professor Ayres tells us that the hymn singing was usually accompanied by percussion instruments, and by hand-clapping, and was very joyful and improvised.

But in the post-apostolic age ours really became a singing church. Origen (c. 225 A.D.) writes about a Christian hymnbook, now lost, called *The Psalterium*. And a letter from Pliny to the Roman Emperor Trajan describes the use of song in Christian worship. One of the oldest known original Christian hymns is credited, perhaps incorrectly, to Clement of Alexandria, though it was certainly written about the year 200 A.D. No musical form of this piece exists, but our opening hymn this morning, "Shepherd of tender youth," was a free paraphrase of this ancient work.

Moving on we find that eventually the persecutions ended. The church grew, with power more and more becoming centered in Rome. We are coming into the period where differences of opinion became "heresies." And as the common people became increasingly limited in their musical participation, piousness began to replace moral courage, and bead-counting replaced hymn-singing. Finally the fourth century Council of Laodicea decreed that, thereafter, only specially selected singers could perform the services. Not overnight, but gradually the singing congregations fell silent for some 1100 years.

Most of us know that Martin Luther introduced congregational hymn singing among Lutherans and actually was the first to put hymnbooks out in the pews. Every Reformation Sunday Luther's muscular "A Mighty Fortress Is Our God" rings forth from Protestant churches the world over, even as in his own day when it became the "Marseillaise" of the Protestant reform. Harrison Davis writes, "Luther put the hymnbooks in our hands . . . the hymnbook has especial significance for Protestants. . . . It is the layman's pulpit—it is our prayer book, our devotional. Open the heart of a Protestant," he says, "and you'll find a hymnbook."

I wonder if you open the heart of a modern American Protestant, will you really find a hymnbook? We have all been among Protestant congregations whose most distinguishing distinction is their unwillingness to sing at all. I wish that hymn singing in America could carry for all of us the importance it did for the Welshman in an anecdote Harrison Davis goes on to recount: Getting up one morning, our Welshman raced downstairs, bubbling with excitement, to tell his wife of the wonderful dream which he had had. "Yes, Mary, I was singing 'Cwm

Rhondda' in a great massed chorus of 3001 voices! There were a thousand each of first tenors, second tenors, and double basses—and *I* was the only baritone. Then suddenly, our director waved us all silent, pointed his finger at me, and said: 'You there, Davie Williams, not so loud, please!'

If the hymnal really is the "layman's pulpit," and if, as we said, our singing of the hymns every Sunday constitutes over half of our vocal public worship, then what specifically could we do to improve our efforts?

For one thing we could get a hymnal into each home. They are reasonably priced, and if enough people owned them, I am sure our pastor would be glad to print in the bulletin, not only next week's scripture lesson, but next week's hymn numbers as well. Then at the very least we could get familiar with the words during the week. Some could play over the tunes, but this is not necessary. Many of us in the choirs cannot read music. I can't. But I *can* tell if the next note goes up, stays the same, or goes down, and after a while you get pretty good at guessing the intervals. There is nothing radical about a little hymn work at home. We should not enter this sanctuary every Sunday just to be soothed. That is fine if it happens—but we *come* to worship! And effectively rendering the hymns is largely a congregational responsibility.

Too many in the congregation wallow on the shoals of the soprano part. Occasionally, if the music is written, in unison, the melody will be pitched right for the average voice. But if it is written in parts, as most hymns are, it will be too high, for the melody will be placed in the soprano part. And let's face it—most of us are not sopranos. It is not easy at first for the untrained, but try singing your proper part. Many of you will find for the first time that it can be comfortable to sing. Practice it on "Holy, Holy, Holy"—work it up for a few familiar hymns first. Soon it will become much easier. So often we credit someone else with "natural musical talent" just to cover up our own laziness.

Learn the chants for the Communion service. They too are difficult, but in a few years a good half of our congregation has mastered them, and our Communion service is richer with each new voice that joins the chanted responses. They have a powerful emotional effect—caused by their solemn, floating, non-rhythmic melodies—that seem somehow to chasten the material and physical. They are not supposed to be choir solos.

We have other musical responsibilities I could mention. Take, for



example, what is to be our final hymn this morning. I do not believe that we have sung it here at Bishop Janes before—to the third tune that is. Now, disregarding those written for each other, some great hymns early get together with a great tune. Some take a long time to do this. Once it happens they usually begin to divorce themselves from other associations. Charles Wesley's great hymn "Jesus Lover of my soul" unfortunately has been bouncing for two hundred years from one inferior tune to another. The traditional tune to which it has been sung in America in recent years is the first tune: MARTYN—a real dull affair. The second tune, HOLLINGSIDE is not much better. So when in 1935 our current hymnal was being compiled, the joint commission, hearing of the growing success with which English churches were employing a fine, comparatively new, Welsh tune with Wesley's hymn, made our hymnal one of the first in America to combine the two. ABERYSTWYTH, the new tune, is a beautiful Welsh setting composed by Joseph Parry. Parry's parents were so poor that at ten he was taken out of school and put to work puddling steel in a mill near his home. But the great music of the Welsh was in his soul, and eventually surfaced. He became a successful composer and teacher. This tune may be his masterpiece. Certainly it is the best that ever has been paired with "Jesus Lover of my soul." The combination was put in our hymnal frankly to see how it would go over. If the churches do not sing it, it will be dropped. Yet the editors confessed hopes that ABERYSTWYTH, the third tune of Hymn number 338, would take over completely by the time a new edition of our hymnal is called for. Clearly, a musically sophisticated church such as ours owes a duty to such noble efforts as this—a duty at least to try these things now and then. Let's try this one right now, for both words and music express the genius of our heritage:

Jesus, Lover of my soul, Let me to Thy bosom fly,  
While the nearer waters roll, While the tempest still is high;  
Hide me, O my Savior, hide, Till the storm of life is past;  
Safe into the haven guide; O receive my soul at last!

Other refuge have I none; Hangs my helpless soul on Thee;  
Leave, ah! Leave me not alone, Still support and comfort me:  
All my trust on Thee is stayed, All my help from Thee I bring;  
Cover my defenseless head With the shadow of Thy wing.

Plenteous grace with Thee is found, Grace to cover all my sin;  
Let the healing streams abound; Make and keep me pure within.  
Thou of life the fountain art, Freely let me take of Thee:  
Spring Thou up within my heart, Rise to all eternity.

Amen.

# Spanish Hymn Society in Embryo

H. CECIL McCONNELL

WHEN HE MADE THE FIRST modern Protestant missionary journey into Spain in 1835, the English Wesleyan, W. H. Rule, at once had printed a small hymnal with a few of his own poems and adaptations from the Spanish mystic poets. Within twenty years José de Mora, a famous Spanish political exile with Protestant leanings, helped Thomas Parker in London compile two booklets of sacred songs, later made into one. As missionaries entered new Hispanic lands, since they already had a Spanish Bible, one of their very first concerns was to provide song books for their tiny congregations. The tendency was for each denomination to get out its own hymn book, in word edition, depending on hymnals in English for their music. The widest used books were those published by the Tract Societies, especially the one in New York. The American Tract Society's *Nuevo Himnario* in 1914 represented the effort of a committee selected from all the denominations that had work in Mexico. Their *El Himnario*, published in 1931, was prepared by an international group at the request of the Committee on Cooperation in Latin America.

In general, the person or committee working on a new hymn collection have chosen freely from the books that they happened to know, often making such changes in the text as they deemed desirable, with little, or no, concern about acknowledging the authorship of the songs selected for their hymnal. Almost no one knew anything about what had happened in the field of sacred music outside his own denomination or geographical area, and very few possessed information beyond their personal contacts. Much had been done in producing hymns in Spanish, but little, if anything, had been done about making available the names and publishers' addresses of hymn books and special helps for choirs nor about giving any significance to those names that at times were printed at the head or foot of the hymns.

It is easy to understand why there should be this lack of knowledge. Even in the English-speaking lands, hymnology is a comparatively new study, and the Hymn Societies are only a generation old. Furthermore, the hymnic effort in Spanish is put forth in about twenty different countries, with all the barriers that those boundaries mean. The Protestant work in most of these lands is new and small and is carried on by many different denominational or undenominational agencies. The missionary and national leaders are few, and so many things must be done that there is little time nor energy to deal with things, like hymnology, that

are important but are not of primary necessity. The early phases of many endeavors have things that are "make shift."

In 1942, failing to find anything that could serve me in a little course on hymnology, I wrote to the one man I thought might help me, an older colleague who had written some hymns and who taught music and other subjects in the Baptist Seminary in Argentina. He started his answer thus: "My Poor Fellow Missionary:—I have yours of the 8th with those questions that I long wanted to know how to answer." Nevertheless, he gave me a few data and the names of a couple of other people who might know something. They, in turn, protested that they knew nothing, but provided some interesting bits of information along with a few more names and addresses. Thus the contacts have grown, and we have been able to exchange notes and experiences that have added significance to what each already knew. We were enabled to correspond with some of the leading present-day hymn writers and to contact relatives of deceased contributors to Spanish hymnody.

One of these "hymnological pen-pals" was Presbyterian Missionary Allen D. Clark, who sent out from Colombia a few circular letters about hymns before leaving, in 1952, for his former mission field in Korea.

In 1954 in a mimeographed letter I suggested to my correspondents that we form a "Círculo Hímnico Evangélico," by which we would send to the other members of the Circle any information about new materials and, where practical, the materials themselves, as well as serve as a nucleus for gathering information. Some twenty-five people from a dozen countries indicated they would like to do that. These are nearly all writers or compilers of hymns or teachers of church music in theological institutions. Some are missionaries and some are nationals, but all are busy at many things, and none have been able to dedicate themselves to a music ministry. The day of ministers of music in Latin America is just dawning.

The consensus of opinion was that we were so widely scattered that any election of officers for our Circle would be practically impossible, so I was asked to serve as Director for the present without formal organization. Each member of the *Círculo* has the names and addresses of the others, so that they can keep contact for sharing materials or requesting information.

I try to answer the questions I am asked on the subject of hymns (if I can) and get out an occasional form letter. In August of 1956, with some help, I sent out the first *Boletín del Círculo Hímnico Evangélico*. It was only an eight-page bulletin, mimeographed on both sides of



folded legal-size paper, nothing pretentious, that, due to a heavy schedule of teaching, pastoral work and missionary administration, can be prepared only "occasionally," once or twice a year at present. It is sent to the members and to others who are contributing to sacred song in Spanish. We have not tried to enlist leaders of local choirs because of the expense involved in making and sending out copies, whether of the *Boletín* or of program materials that we want to exchange.

Thus, our Spanish Hymn Society is only in embryo, but we hope that it will grow, even though slowly, and make some contribution toward a better praise worthy of our Redeemer.

### Among Our Contributors

JAMES BOERINGER whose hymn tune COKE-JEPHCOTT has been composed as a setting for his hymn "O Father, Son, and Spirit, hear," is staff writer for *The Musical Courier*, *The Review of Recorded Music*, and *The American Guild of Organists Quarterly*. Beginning with this issue, he will review records of hymns, in the April and October numbers of THE HYMN.

GERALD HEDGES is Minister of Music at The First Methodist Church, Salina, Kansas. His article in this issue is drawn from his Master's thesis, "Music of the Christian Funeral Service," School of Sacred Music, Union Theological Seminary, 1956.

THE REVEREND H. CECIL MCCONNELL, TH.D., is Professor of Missions and Hymnology, Seminario Teológico Bautista, Santiago, Chile.

DR. EARL B. MARLATT, a well-known hymn writer and scholar, is an active member of The Hymn Society, and has served as literary executor to Katharine Lee Bates.

THE REVEREND WILLIAM WATKINS REID, JR., already recognized as a hymn writer, is Pastor of the Methodist Church Circuit at Carverton, Pennsylvania.

EDWARD A. SCHROEDER is a Methodist layman, actively interested in the musical ministries of the church. He may be addressed at Box 179, Basking Ridge, New Jersey.

### Our Cover Picture

This charming picture of Katharine Lee Bates is a photograph in the possession of Dr. Earl Marlatt who was intimately acquainted with the author of "America the Beautiful." Dr. Marlatt writes: "Miss Bates is wearing the Doctor of Letters hood which she had received that day (June, 1925) from Wellesley College. The dog is Hamlet, the last of her golden collies. Miss Bates gave him that name, because, as she said, he was 'a moral coward' but on this occasion, at least, 'he belied his name by facing the camera, if not the music.'"

## Reviews

*Pilgrim Hymnal*, The Pilgrim Press,  
14 Beacon St., Boston 8, Mass.  
Pp. 596, \$2.25.

The Pilgrim Press has published a new edition of *The Pilgrim Hymnal* which, as the Committee says in the Preface, is so thorough a revision of the 1931 edition as to constitute a new hymnbook. They have produced a superb addition to the roll of denominational hymnals (although a passing reference to "our particular heritage" in the Preface is the only indication apart from the name of the publisher which suggests that the Committee has any more restricted background than the Ecumenical Church).

Wholly apart from its contents, this is a beautiful piece of book making. The binding, the type, the paper, all combine to make the book easy to look at, easy to read, and (an excellent thing in hymnals) easy to hold. Its convenient size and height make it in these respects a great contrast to the new Lutheran Hymnal.

The man in the pew will also be delighted to find that most of the hymns have been pitched low enough so that he can sing the air. No longer need he stand mute and resentful while the sopranos and tenors soar off without him into the stratosphere.

The minister drawing upon this book for his services of worship will find that it has been carefully and intelligently planned. Of course there will never be complete agreement as to how hymns should be classified. The plan followed in this book seems to be as good as any,

although it seems strange that *The Christian Hope* should not follow *The Kingdom of God on Earth* as a major classification and that *The Christian Year* should not be more specifically identified. Those who want to observe Epiphany, Pentecost, All Saints' Day and the other festivals will find them recognized in the Topical Index in the back of the book but the main outline of its contents does little to recognize the growing use of The Church Year in the Reformed Churches. In general the plan of the book is a traditional one, with such contemporary emphases as a section on *Nature and Unity of the Church of Christ* and one on *Grace* under the heading of *God the Father*.

The ecumenical spirit of the book is evidenced not only by the texts and tunes drawn from the familiar heritage of various nationalities and communions, but also by a wealth of new contributions not hitherto found in the major hymnals. There is an ancient Indian melody (394) to which is set a text by Narayan Tilak, translated by Alden H. Clark. There are two Chinese melodies, one a folk song (486) and the other a Confucian temple chant (487) for both of which Frank W. Price has translated texts by T. C. Chao. There are six Negro Spirituals, not segregated in a special section but scattered through the book in the sections to which their texts logically assign them. There is a Gaelic melody (38), a Czech melody (482) arranged by Martin Shaw, a Finnish melody (343) and other tunes drawn from the music of many lands but hitherto not commonly found in American hymnals. One

of the many fine contributions of this collection is its inclusion of a number of the best Greek and Latin hymns which have been too long neglected in Protestant Churches.

Universal agreement as to which hymns have permanent worth and should be retained in common use, and which should be discarded, is impossible. The art of hymnbook making, like all compromise, is "the art of the possible." There will, however, be general approval of the choices which the Editors have made in this collection. It is interesting to note some of the hymns which appeared in the 1931 *Pilgrim Hymnal* which are not found in the new book. Most of the Gospel Hymns which were found in a special section in the back of the old *Hymnal* have disappeared. Hymns which represented the over-optimism of the turn of the century, like Ozora Davis' "At length there dawns the glorious day" are gone. Missionary hymns which were premature in their rejoicing over the world's redemption, like Thomas Hastings' "Hail to the brightness of Zion's glad morning" have been omitted, along with those which described the Christian mission as a one-way traffic, such as "We've a story to tell to the nations." Some modern hymns have disappeared either because the Editors felt that they had not won their way into acceptance or simply because their space was needed by others which the Editors preferred. Among such are Milton Littlefield's "O Son of Man, Thou madest known" and Robert Davis' "I thank Thee, Lord, for strength of arm." (There must be at least a small element of

chance in the survival of particular hymns and the annihilation of others.) Henry Hallam Tweedy's "O gracious Father of mankind, our spirit's unseen Friend" is gone but his "Eternal God, whose power upholds" is retained.

One of the strongest features of this Hymnal is its inclusion of a large number of new hymns which have won their way into acceptance by the churches and of some, not yet generally known, which bid fair to become widely used. Among these are Georgia Harkness' splendid "Hope of the world, Thou Christ of great compassion" (398); Harry E. Fosdick's magnificent "God of grace and God of glory" (366); Hugh T. Kerr's well-known "God of our life, through all the circling years" (97); W. Russell Bowie's challenging "Lord Christ, when first Thou cam'st to men" (325) and "O holy city, seen of John" (420); E. Harold Geer's moving translation "O Jesu sweet, O Jesu mild" (135); Harry T. Stock's youth hymn "O gracious God, whose constant care" (492); Eleanor H. Hull's versification of the ancient Irish Text, "Be Thou my vision, O Lord of my heart" (391); in addition to several hymns by Percy Dearmer, Jan Struther, Geoffrey A. Studdert-Kennedy, Robert Bridges and others. These hymns, none of which appeared in the 1931 edition, add richly to the worship of the church.

Changing taste in hymns is revealed by a comparison of the use made of some of the standard hymn writers in this *Hymnal* as against the 1931 edition. This shows that while some of them have decreased in popular favor, some of them are



just coming into their own. The following table, while it represents only a sampling, is significant;

<i>Author</i>	<i>1931 Ed.</i>	<i>1958 Ed.</i>
J. Ellerton	8	8
Thomas Ken	2	5
J. Montgomery	9	12
Isaac Watts	10	18
Charles Wesley	11	18
J. G. Whittier	12	7
Catherine Winkworth	6	23
C. Wordsworth	4	1

A study of the tunes reveals a growing use of English, Irish and Welsh melodies, of Geneva Psalm tunes, of plainsong and of the best of the older composers. The following table tells part of the story:

<i>Composer</i>	<i>1931 Ed.</i>	<i>1958 Ed.</i>
J. S. Bach	11	21
Joseph Barnby	17	7
Louis Bourgeois	7	9
William Bradbury	8	5
Johann Cruger	3	7
J. B. Dykes	36	11
Arthur Sullivan	12	5
Thomas Tallis	3	10
Vaughan Williams	4	8
Plainsong	1	7

The growing popularity of fine arrangements of traditional Christmas Carols is reflected in the large number of them which have been included. The Editors have made a happy choice in setting the metrical version of Psalm 23 to the tune CRIMOND which has won such favor in the churches of Britain in recent years.

There is a splendid selection of Prayers and Readings for services of worship to be found in the back

of the book. Great discrimination has been shown in choosing materials which will be of real help to ministers and laymen called to be leaders in public worship. This reviewer regrets that in a book which does so much to improve music in the churches the Responsive and Unison Readings are taken from the Revised Standard Version of the Bible which, while a magnificent aid to Bible study, loses the music of the King James Version. It is noteworthy that in the Unison Readings, Psalm 23 is given in the King James Version and that although the *Te Deum Laudamus* is included for congregational reading, no attempt is made to render it in modern speech. This reviewer also regrets that the Editors who have been so meticulous in acknowledging the sources of the hymn material have followed the practice of the 1931 edition in simply giving the names of the anthologies from which the prayers are taken without designating the authors. For instance, two prayers which were written by James Martineau are attributed to an anthology edited by this reviewer in which, as it happens, the name of the author is printed at the end of each prayer.

All in all, the 1958 *Pilgrim Hymnal* is a cause for rejoicing on the part of all who are eager to have the church at large appropriate more fully its heritage in the best hymnody. Dr. James Lenhart and his Committee with Dr. and Mrs. Hugh Porter, Music Editors, have earned the gratitude of the singing church.

—MORGAN PHELPS NOYES

*The Hymnal*—The Evangelical United Brethren Church. Bishop J. Balmer Showers and Professor Paul H. Eller and others, editors and compilers. Evangelical Press and Otterbein Press, 543 pp.

This is a highly commendable product of the combined thinking and painstaking labors of the commissions of the United Brethren and Evangelical Association Church bodies. It has brought to American Hymnody a most significant contribution, as well as an inspiring example of ecumenical co-operation, especially in the evangelical tradition of so-called free church Protestantism.

In comparison with the earlier collections of these two denominations, the present volume represents a notable advance in authenticity and inclusive coverage, both in textual and musical sources. These have been chosen with due regard to the traditions of the two communions as well as meeting present day challenges to the church. There is an adequate numerical distribution and balance in keeping with the various worship and seasonal requirements of the average church and its departmental activities. Both of these communions having long been known as singing churches, the new collection is truly representative of this tradition and in giving all ages proper regard and recognition, it should be possible for the Evangelical United Brethren Church to be a "one-hymnal" church, in the manner advocated by Dr. Albert Schweitzer.

*The Hymnal* is the work of a

number of able editors and advisers, among whom is the well-known American composer, Dr. Ellen Jane Lorenz, whose grandfather, E. S. Lorenz, was the musical editor of the 1935 edition of the United Brethren Hymnbook. The new combined collection is well bound, with easily readable, black face type, attractive in almost every way. It would be helpful if page numbers were added, along with the convenient, consecutive numbering of hymns and scriptural and worship items.

—GUSTAV A. LEHMANN

### Announcement

The *Papers* Committee of The Hymn Society of America is interested in considering any significant research projects in the field of hymnody with a view to possible publication. Members of The Hymn Society who know of such projects are requested to send information concerning them to the Chairman of the Papers Committee, Dr. James R. Sydnor, 1206 Palmyra Avenue, Richmond 27, Virginia.

*Paper XXIII*, "To Praise God. The Life and Work of Charles Winfred Douglas" by Leonard Ellinwood and Anne Woodward Douglas. Together with a checklist of the *Douglas Collection* in the Washington Cathedral Library. Every member of The Hymn Society might enthusiastically recommend this Paper to others and increase its sale. Copies may be obtained from The Hymn Society, 297 Fourth Ave., New York 10, N. Y. Price, \$1.00.

## The Hymn Reporter

*Mr. Edward H. Johe*, our Musical Editor, includes bell music among his varied functions as Minister of Music at First Congregational Church of Columbus, Ohio. At 5 P.M. on weekdays, the automatic carillon is heard in a program of hymns. On occasion, Mr. Johe plays the organ chimes. In addition to training multiple choirs, conducting a program of church arts, playing the organ, teaching and writing, (notably his contributions on hymnic subjects to *First Church News*), Mr. Johe continues to make a generous contribution to *THE HYMN*, twice yearly, by his Reviews of Hymn Preludes and Hymn Anthems. We are proud to publish his editorial in this issue.

*Mrs. Florence B. Tolhurst* of Neptune, New Jersey, writes as follows: "I would like to direct your attention to Mr. Thomas O. Chisholm. He has written over 1,200 poems during his sixty-six years of writing, many of them being used as hymns. He is now ninety-one years of age and a resident of the Methodist Home for the Aged in Ocean Grove, New Jersey. . . . "Living for Jesus" and "Great is Thy faithfulness" are two of his better known hymns. He now has a book of some of his verse with a short biography which has been published for him by some of his friends. He is selling these at \$2.00 per copy if anyone is interested."

*National Music Week, May 3-10.*  
(Issued by the National Federation of Music Clubs)

"Local, state and national music organizations in every part of the country will participate in the 36th annual observance of National Music Week, May 3-10, it was announced [today] by the National Federation of Music Clubs, sponsors of the 1959 event. Schools, colleges, amateur and professional music groups, civic associations, service clubs, educators, and musicians in all phases of the profession will join in the week-long celebration.

"Three famous musical anniversaries occurring in 1959 will be noted during Music Week. They are the bicentennial of the death of George Frederick Handel; the centenary of the birth of Victor Herbert; and the 150th anniversary of the birth of Felix Mendelssohn.

"Among the contributing sponsors for this year's activities are the American Guild of Musical artists; American Society for Composers, Authors and Publishers; Delta Omicron; The Hymn Society of America; Mu Phi Epsilon; National Association of Schools of Music; National Guild of Piano Teachers; Sigma Alpha Iota; and C. M. Tremaine.

"Brochures giving suggestions for local planning are being released from the National Federation of Music Clubs Headquarters, 445 West 23rd St., New York 11, N. Y."



*The Moravian Music Foundation, Inc.*, Salem Station, Winston-Salem, N. C., has issued a bulletin of information, quoted in part, below:

"The Moravian Music Foundation, Inc., was chartered in May, 1956, as a non-profit corporation in the State of North Carolina for the advancement of *Early American Moravian Music*. Donald McCorkle, who directed the research from 1954 to 1956, was appointed executive director.

"The Moravian Music Foundation is charged with the trusteeship of the music collections housed in the archives of The Moravian Church in America. Broadly stated, the purpose of the Foundation is to promote the advancement of Early American Moravian Music, and all other such music as is complementary to it, by any and all means at its disposal. Specifically, it is the central agency from which emanate all authorized editions, publications, and recordings of the music of the Eighteenth and Nineteenth Century Moravian Church.

"As the first organization ever established for the advancement of any phase of early American music, the Moravian Music Foundation will cooperate with any recognized persons or groups interested in furthering the knowledge and appreciation of America's music before 1900."

#### *Verband Evangelischer Kirchenchöre Deutschlands.*

Der Verband evangelischer Kirchenchöre Deutschlands ist der Zusammenschluss aller kirchlichen

Chororganisationen in beiden Teilen Deutschlands und umfasst etwa 9000 Kirchenchöre.

Leider haben längst nicht alle Kirchengemeinden einen eigenen Kirchenchor. Die liturgische und kirchenmusikalische Entwicklung hilft aber dazu, dass die Zahl der Chöre langsam zunimmt.

Fast nur in den Städten sind die Leiter der Chöre ausgebildete Kirchenmusiker. Auf dem Lande wird der Chor nebenamtlich meist von Liebhabern der Kirchmusik (Pfarrern, Pfarrfrauen, Lehrern, Beamten, Handwerkern, Arbeitern, Bauern usw.) geleitet.

Die Chorliteratur hat fast immer ein sehr gutes Niveau, der Chorklang ist sehr unterschiedlich, je nach dem Können des Leiters und der Zusammensetzung des Chors. Neben den Erwachsenen-Chören gibt es auch Jugend- und Kinderchöre.

An der Gestaltung des "Evangelischen Kirchengesangbuches" war der Verband wesentlich beteiligt; er besitzt noch heute das Urheberrecht. Das Gesangbuch wird jetzt in fast allen deutschen Landeskirchen gebraucht. Die in ihm enthaltenen Graduallieder ("Wochenlieder") werden durch die Kirchenchöre besonders gepflegt.

Im übrigen wird neben der klassischen Chormusik von der Reformations- bis zur Barockzeit in vielen Chören die zeitgenössische Komposition, zum Beispiel Distler, Pepping, David, Micheelsen, Marx usw., gepflegt.

—Friedrich Hofmann

(Address: Heilsbronn über Ansbach, Caspar-Othmayr Str. 2)

## Hymn Recordings

JAMES BOERINGER

A MIGHTY FORTRESS (fifteen hymns);

The Robert Shaw Chorale, Robert Shaw (conductor), Thomas Dunn (organist); *Victor* LM-2199.

This is the only record in the acquaintance of this writer that provides thorough and accurate annotations of the hymns it presents: Alice Parker provides the initial English words, the name of the author with dates, the tune-name, the composer with dates, a Biblical verse embodying the spirit of the hymn, and cogent comments on each of the fifteen. The performances are beautiful, spirited, and tasteful. The wide range of style is immediately evident in the contents: "A mighty fortress is our God," "Glorious things of Thee are spoken," "All people that on earth do dwell," "Now the day is over," "Fairest Lord Jesus," "Praise to the Lord," "For all the saints," "Rise up, O men of God," "O God, beneath Thy guiding hand," "All hail the pow'r of Jesus' Name," "O worship the King," "O God, our help in ages past," "We gather together to ask the Lord's blessing," "Now thank we all our God," and "All creatures of our God and King." This is indeed a superlative issue from all standpoints.

HALLOWED BE THY NAME (eleven hymns and motets); Centennial Choir of the Office of Radio and Television of the Archdiocese of Chicago; *Darick* PXII.

This is a collection of Latin hymns or translations of them, sung

in a straightforward, sweet, and devotional way by a four-part choir with organ accompaniment. The cover is a beautiful picture of the late Pope Pius XII, who himself closes the recording with a recitation—in Latin that sounds precisely like Italian—of the Paternoster. The hymns presented are "Come, Holy Ghost, Creator blest" (*Veni creator*), "At the cross, her station keeping" (*Stabat mater dolorosa*), "O come, O come, Emmanuel" (*Veni, veni, Emmanuel*), "O sanctissima," "Immaculate Mary" (an execrable macaronic), "Ave verum corpus" (Mozart's setting), "Holy God, we praise Thy name" (*Te deum laudamus*), "O sacred head surrounded" (*Salve caput cruentatum*), "Jesus, my Lord, my God, my All," "Hail, holy queen, enthroned above" (*Salve regina*), and "Ave Maria" (Palestrina's setting). Complete texts are provided but no authors or composers are identified, nor is any other information of any kind given.

A TREASURY OF EASTER SONGS (twenty hymns and spiritual songs); The Robert Shaw Chorale, Robert Shaw (conductor); *Victor* LM-1201.

Among the hymns presented here are "Christ the Lord is risen today," "The world itself is bright and gay," "Christ the Lord hath risen" (Gregorian), "O sons and daughters, let us sing," and "Ah, Lord, Thy dear sweet angels send." A sturdy early American tune, SALEM, is also presented, but the initial words are un-



clear. Among the spiritual songs and carols are "This joyful Eastertide" (Dutch), "Now April has come" (Welsh), "Easter eggs" (Russian), "On Easter morn at break of day" (Scottish), and "Love is come again" (French). There are two Negro spirituals, as well as motets or anthems by Brahms, Schütz, Poulenc, and Billings, all of them song-like in character. The performance is expressive, musicianly, warm, and in the best of taste. Simplicity and perfection characterize the volume.

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*Catherine Winkworth, 1827-1878*

A popular error which ascribes the date of birth of Catherine Winkworth as 1829, has been publicly corrected in the *Bulletin of the Hymn Society of Great Britain and Ireland*, Summer, 1957. We quote:

"Editors will perhaps be glad if we now mention the fact that the true dates of Catherine Winkworth are not 1829-1878, but 1827-1878. The *Dictionary of National Biography*, Miss Winkworth's memorial in Bristol Cathedral, and the book, *Memorial to Two Sisters*, by Margaret Shaen (Longmans, 1910)

all agree in this date. It is to be supposed that '1829' was an early printer's or editor's error which escaped detection."

*New Hymnal for the Iroquois.* A revised and enlarged edition of the hymnal for the use of Iroquois Indians speaking the Mohawk-Oneida dialect in Brooklyn, in the Home Reservation at Caughnawaga and other reservations, has been edited by the Reverend Dr. David M. Cory. The first edition was published in 1938 when Dr. Cory was Minister of Cuyler Presbyterian Church, Brooklyn. The hymnal, 1957, was presented at a service last summer in the Cuyler Church. Dr. Cory continues to hold a monthly service there, conducted partly in English and partly in the Iroquois tongue.

*The Editors are indebted to Mrs. Louise B. Whitman* of Glendale, California, for the following item which appeared in a local church bulletin as the final number for a service of Evening Worship:

*Chimes:* Hymn Tune,  
C. Wm. Rhondda

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### The Forward Fund

*For the information of the newest members of The Hymn Society, it should be noted that The Forward Fund is an effort to obtain capital funds of \$150,000 to undergird the work of The Society as it moves into its new quarters in the Interchurch Center in New York, and as it assumes the increased responsibilities related to its expanding program. Further information about the Fund may be obtained from the office of The Society.*

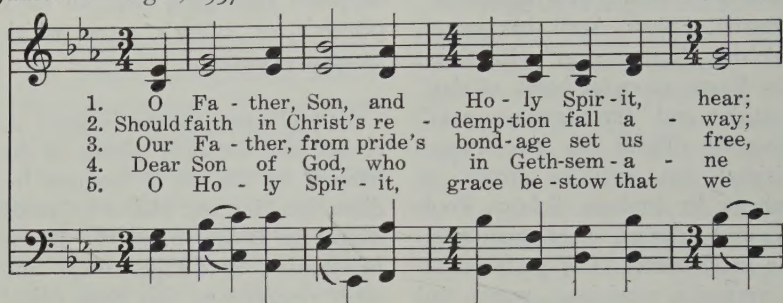


# O Father, Son, and Holy Spirit, Hear

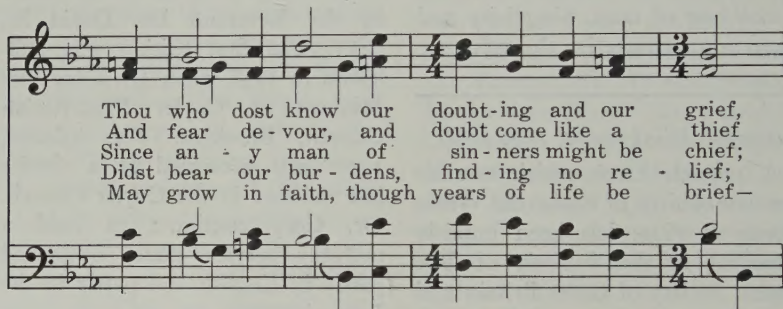
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James Boeringer, 1957

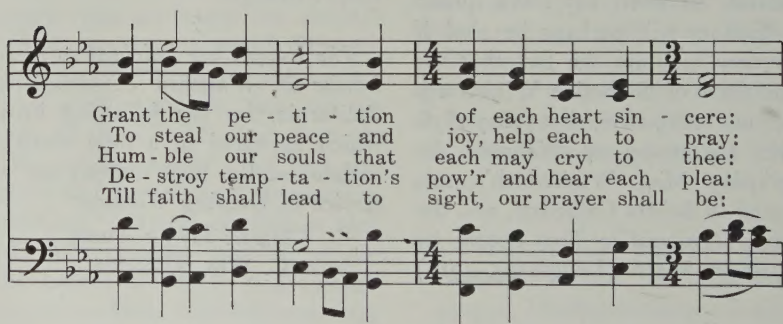
James Boeringer, 1958



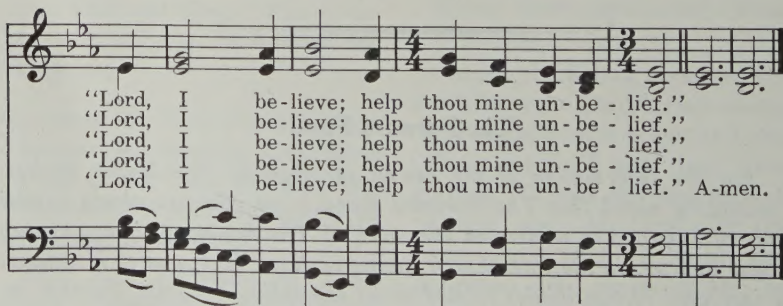
1. O Fa - ther, Son, and Ho - ly Spir - it, hear;  
 2. Should faith in Christ's re - demp - tion fall a - way;  
 3. Our Fa - ther, from pride's bond - age set us free,  
 4. Dear Son of God, who in Geth - sem - a - ne  
 5. O Ho - ly Spir - it, grace be - stow that we



Thou who dost know our doubt - ing and our grief,  
 And fear de - vour, and doubt come like a thief  
 Since an - y man of sin - ners might be chief;  
 Didst bear our bur - dens, find - ing no re - lief;  
 May grow in faith, though years of life be brief -



Grant the pe - ti - tion of each heart sin - cere:  
 To steal our peace and joy, help each to pray:  
 Hum - ble our souls that each may cry to thee:  
 De - stroy temp - ta - tion's pow'r and hear each plea:  
 Till faith shall lead to sight, our prayer shall be;



"Lord, I be - lieve; help thou mine un - be - lief."  
 "Lord, I be - lieve; help thou mine un - be - lief."  
 "Lord, I be - lieve; help thou mine un - be - lief."  
 "Lord, I be - lieve; help thou mine un - be - lief."  
 "Lord, I be - lieve; help thou mine un - be - lief." A - men.

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